THE BATTLE of TRAFALGAR,

A Grand Characteristic Piece Composed for a

Military Band

AND DEDICATED WITH HIGH RESPECT TO

Admiral Lord Collingwood.

BY

I. B. LOGIER.

Entd at Stationers Hall.

Opera 6.

L S D
Price 1-1-0

DUBLIN.

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where may be had the same work adapted by the Author for the Piano Forte.

PREFACE.

WHEN I first conceived the idea of writing a *Battle Piece*, I clearly foreseen the difficulty it would be attended with, a number of compositions of this description having already been written by very *able Masters*, yet I dont recollect to have seen one published for *a full Military Band*, nevertheless, it required some care and circumspection not to bethought guilty of *Plagiarism*---how far I have succeeded in this and other respects, I leave to the Public to judge.

AS a *Battle Piece* is to represent certain *passions* and *actions*, and should, as it were transport us to the very *scene* it describes, the just performance of such a composition, requires not a little consideration, and therefore hope it may not be thought impertinent if I offer some *trifling hints* which may facilitate the execution thereof.

IT is the Director or Master of the Band who is to point out to his Performers the *meaning* and *intention* of the Composer, in order to cause the *proper effect*, and this can never be so well accomplished as when the Master sees at one glance the *contrivance*, or in other words the *connection* or *relation* which the several parts have with respect to each other, and this will sufficiently account for the reason which determined me to publish this work in *score*.

HAVING some years experience in my profession as a teacher of Military Bands, I have often lamented that Compositions which required particular *justness* of *Performance* should not have been published in *score*; the trouble of copying the parts for the Performers is trifling when compared to the Utility which would arise from it.

MILITARY Masters will allow that many Bands have very young Musicians as Masters, and who have not *sufficient experience* to direct their Bands in the execution of a composition which requires a *just performance*; such a Band will perhaps, (and I speak from experience) play the Notes as they are written; but with respect to *slurring*, *Forte Pianos*, *Staccatos*, *swelling* the *Notes*, (and many such remarks in a composition to cause a *proper effect*,) they are seldom or never considered necessary by the Performers, but the reason is obvious—

DID such a young Military Master take the trouble of setting a composition (which should be performed with *propriety* of *expression*) in *score*, in order (as I have said before) to see the *contrivance* of the several parts, it would I am convinced, amply repay his trouble, and it would then appear evident to him, that the *Author* had set nothing down which ought not to be *performed*, and if *omitted*, would lose the effect *intended*; moreover, should such a Person shew a taste for composition, he would find it his interest to do so, provided that the Author he copies, is a *classical* one, or in other words, one who strictly observes those Rules which the law of *harmony* has prescribed.

IT is an undoubted fact, that a Musician who understands even a little of Composition, will enter better into the spirit of a Composer than one who does not, and little of this knowledge is not hard to be acquired; let the Person so disposed, acquaint himself with the rudiments of harmony, after which, let him study some *classical* Author; this is only to be done by setting their work in *score*, and perusing it with attention.

IF the Pupil can procure an experienced Master to assist him in this stage, he will find the path pleasant and easy, and I may add entertaining*.

I HAVE often heard it asserted, that a Master of a Band *need not know Composition*, playing with the Band being considered quite sufficient, as plenty of music may be purchased every Day—how fallacious this reasoning is, will appear from the following remarks:

IT will be allowed by the profession in general, that the first thing absolutely *requisite* and *necessary* to make a good Band is, to cause an *effect;* this is not easily accomplished without knowing the *genious* and *abilities* of each Performer in the Band, and writing *such Parts* for them as will set them off to the greatest advantage, which is done by giving each in their turn (or as many as are able) *Obligato Parts*, and this is a great part of what Musicians call *effect*, and causes a *pleasing variety*.

" *Effect* is that impression which a Composition makes on the Ear and Mind in performance;----to produce a *good Effect*, *real Genious*, *profound Science*, and a *cultivated* " *Judgment*, are indispensable requisites,—so much does the *true value* of all Music depend on its effect, that it is to this quality every candidate for *fame*, as a *Musical Author* " should unceasingly attend, and by their picturesque impression, delight the Ear and interest the Feeling." Vide *Doctor Busby's M. Dictionary.*

OR should a Master purchase Music already set in Parts, he ought to examine it with *care*, and change difficult Passages which may fall upon his *worst Performers*, and give them to his *best;* an Obligato Part may be sometimes thus changed without any great detriment to its effect.

I WOULD by no means advise (if I may be allowed to give advice) even the *best Masters* to play their *own Compositions only*, or Music arranged by them; for it would be only a tiresome repetition of their *own ideas*, which might likely enough please *themselves*, but I fear *few others.*

SONGS, or such Airs as are popular for the time being, it will be allowed, are the *prevalent taste*, (I speak only with regard to Military Music) and I am sure few Military Masters but will confess that it is not so easy to arrange a song for a *Military Band* (which is to be done with *effect,)* as is imagined, this is partly occasioned by the *natural effects* of Wind Instruments;---and the *words* of a *song*, which assisted the Music to appear to *Such advantage are no more*, the Instruments (if I may be allowed a metaphor) are now to *speak them*, and this imitation has often succeeded even beyond conception. Now let me ask how can all this be accomplished, without knowing at least, a *little* of *Composition?* but I have already gone further than I first intended, and shall only briefly observe, when those few remarks which I have here mentioned are not regarded; such a Band may *amuse*, but I venture to assert, never can give *pleasure* to the *judicious.*

* The Author intends if he meets with sufficient encouragement, to publish a Book on Practical Harmony, expressly written for young Musicians who wish to study the Composition of Military Music; his experience has suggested to him a Plan which will make it very easy to the Pupil; the Rules of *Harmony* will be explained in the easiest manner possible; Scores from four to twelve Parts will be exhibited to apply those Rrules; the effect and defect of each Instrument explained, and the manner of using them from four to twelve Parts with effect.

+ Effects

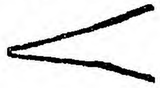
Dr. BUSBY, (whom I before quoted, and whose musical Abilities need no comment from any feeble effort of my pen,) describes this species of Music in the following beautiful manner: "Music when thus employed, exerts some of its sublimest energies, transports us to the very scene it describes, or kindles the feeling whose expressions it "copies by the truth of its resemblance; it points to our imagination whatever the genious of the Composer conceives, and while it submits to its imitation, the most striking "and interesting circumstances of nature touches the Heart and asserts its empire over our Passions." Vide *Dr. Busby's M. Dictionary.*

As the youg Musician may not be acquainted with the signification of several Marks which occur in this Work, the Author has added a few with these Explanations:

FORZANDO, or Fz.
RINFORZANDO, or Rinf.
SFORZANDO, or Sf.
} Words signifying that the Notes to which they are placed, are to be struck with peculiar force.

TENUTO, or ten, a Word signifying that the Note to which it is placed, is to be sustained.

CRESCENDO, or Cres. to gradually encrease the sound.

Also written thus, 

DEMINUENDO, or dem, to gradually diminish the sound,

Also written thus,

A few necessary Hints for the just Performance of this Work.

1st *The reflection of the Commanders on the event of the Battle.* — THIS movement ought to be well conceived, because it represents the thoughts of Commanders before an Action; the first nine Barrs represent the Combined Fleet, these Barrs are picturesque of fear; the five following represent the English Fleet, and imitate confidence; the rest in the Combined Fleet, represent despondency and fear.

2d *The Fleets discovering each other prepare for Battle.* — Should be played as quick as possible, with the accompaniment of Drums, &c.

3d *Signal of the Enemy.* — The Performer ought to be placed at a distance, or use a certain contrivance, the construction of which the Author is not at liberty to disclose.

4th *Music in the Enemy's Fleet.* — Must be played in the same manner as No. 3.

7th *Word of Command.* — Must be played in the stile of Recitativo towards the end, the time must be gradually increased.

8th *The Fleet moves to the Attack.* — Very legate.

9th *General Attack.* — Although in appearance difficult to the Performers, yet it will be found that all the passages are well disposed for the Fingers. This the Author has always considered as an object very necessary to cause a good effect.

10th *Lord Nelson wounded.* — The broken cadence before this movement, requires to be well executed, because the most trifling noise immediately after it will be fatal to the effect; the movement itself must be performed with peculiar solemnity of expression.

12th *Lord Nelson dying.* — The time and sound gradually to die away.

14th *The cries of the wounded.* — In this movement the time and sound must be almost entirely lost.

15th *The French Admiral's rage at losing the Battle.* — To be played in an agitated, boisterous manner; the number of interrupted cadences will abundantly assist the Performer in producing this effect.

16th *The Fleet lamenting the death of their beloved Commander.* — This movement must be played extremely slow, in the stile of a dirge, accompanied by the roll of a pair of Kettle or muffled Drums; within six Barrs of the end, the time and sound to be gradually diminished.

GENERAL REMARKS.

AS the *chief merit* of a *composition* of this nature is a just imitation of certain *passions* and *actions*, the Directors of Bands cannot be too careful in examining the *score* of the *Composer*, and above all, to make his Performers attentive respecting *Slurs*, and those *remarks* which the Author made before, as it is by them in some measure, that he expresses his *intention*, and produces the desired effect.

*** The Author hopes that no professional Man will be offended at any thing herein mentioned, as he conceived those hints might be useful to young Military Masters, as it was written for them only, and in no other light he hopes it will be considered.

CARRICKS, PRINTERS, 29, BACHELOR'S-WALK.

The Commanders reflecting on the events of the Battle.

Adagio

Introduction.

English

Combined Fleets

Tromba Eb.

Corno 1mo et 2do Eb.

Flauto 1mo

6ths

Flauto 2do

Clar: 1mo

Clar: 2do

Clar: 3do

Clar: 4to

Fagotti 1mo

Fagotti 2do

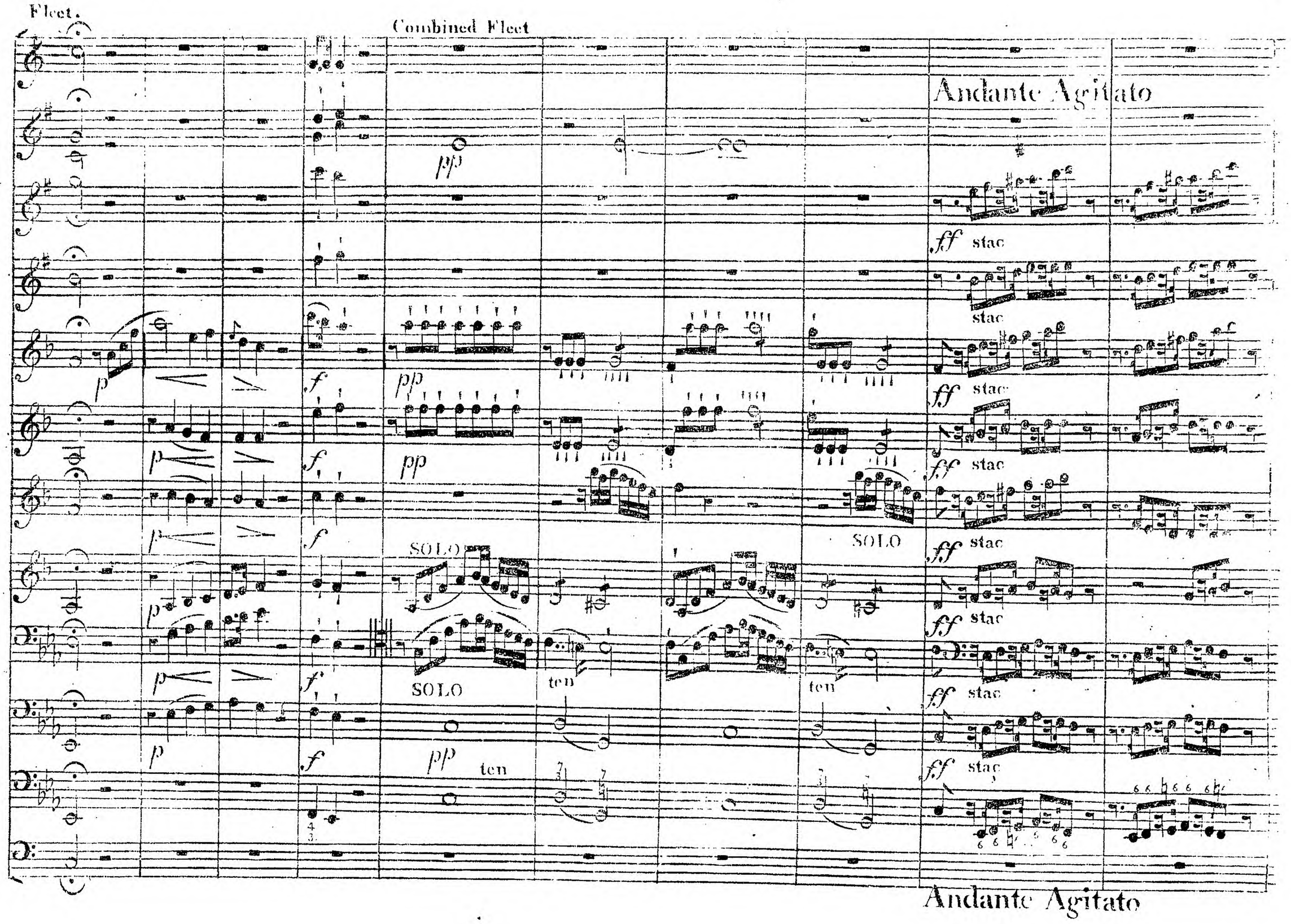
Bafs Horn

Bafs Drum.

Roll.

ten

ten


Fleet.
Combined Fleet
Andante Agitato
pp
ff stac
stac
p
f
SOLO
ten
Andante Agitato

f.f

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

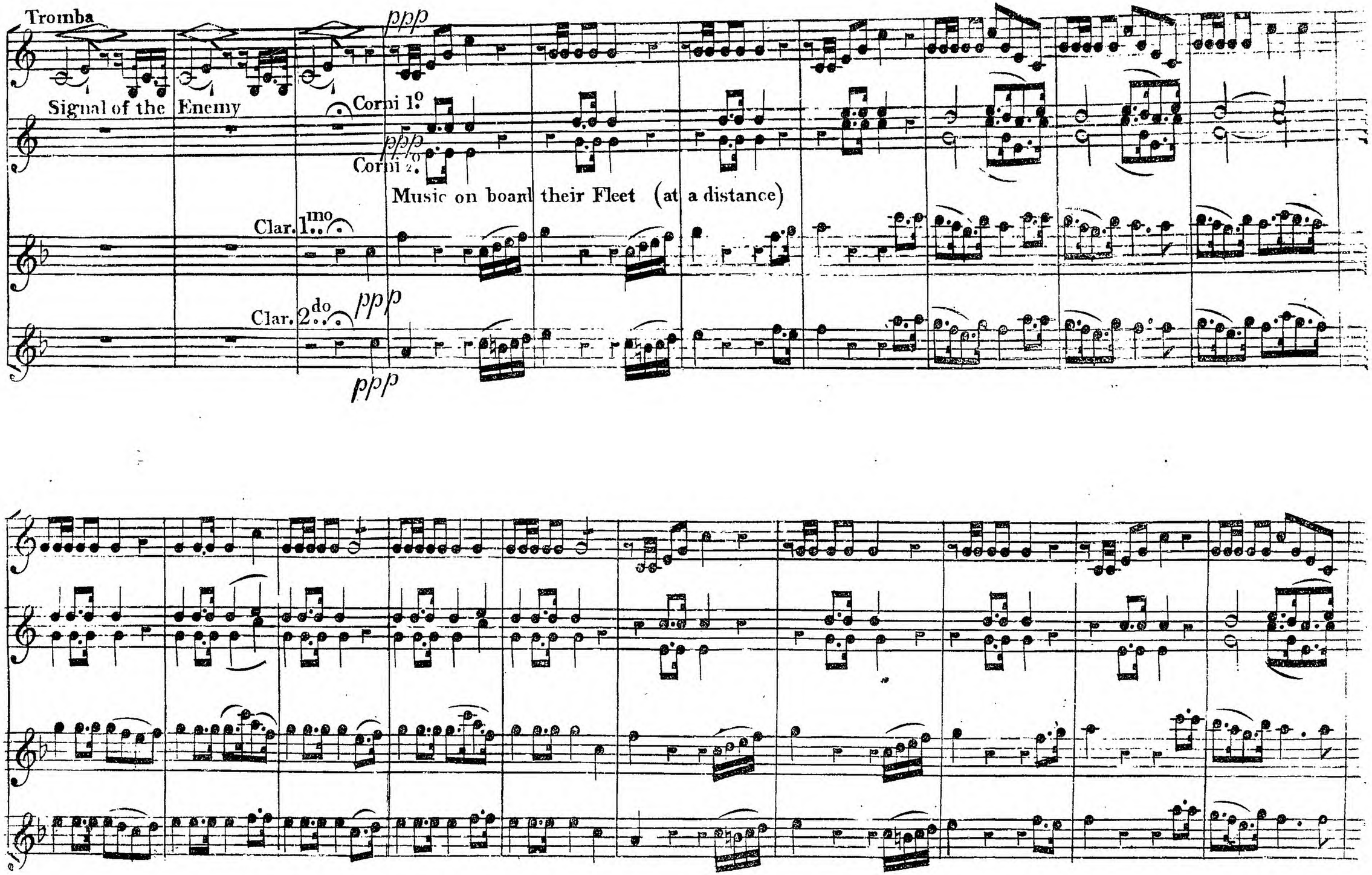
ff

p

ff

unis

NB. The Flutes, Clar. 3.do & 4.to Bafsoons, Serpent, and Baſs Drum, are all TACET during this Page.



Lord Nelson's Grand March.

ff stac

ff stac

ff stac

ff stac

ff stac

ff stac

Clar 3.d col Clar 1.mo

Clar 4.th col Clar 2.do

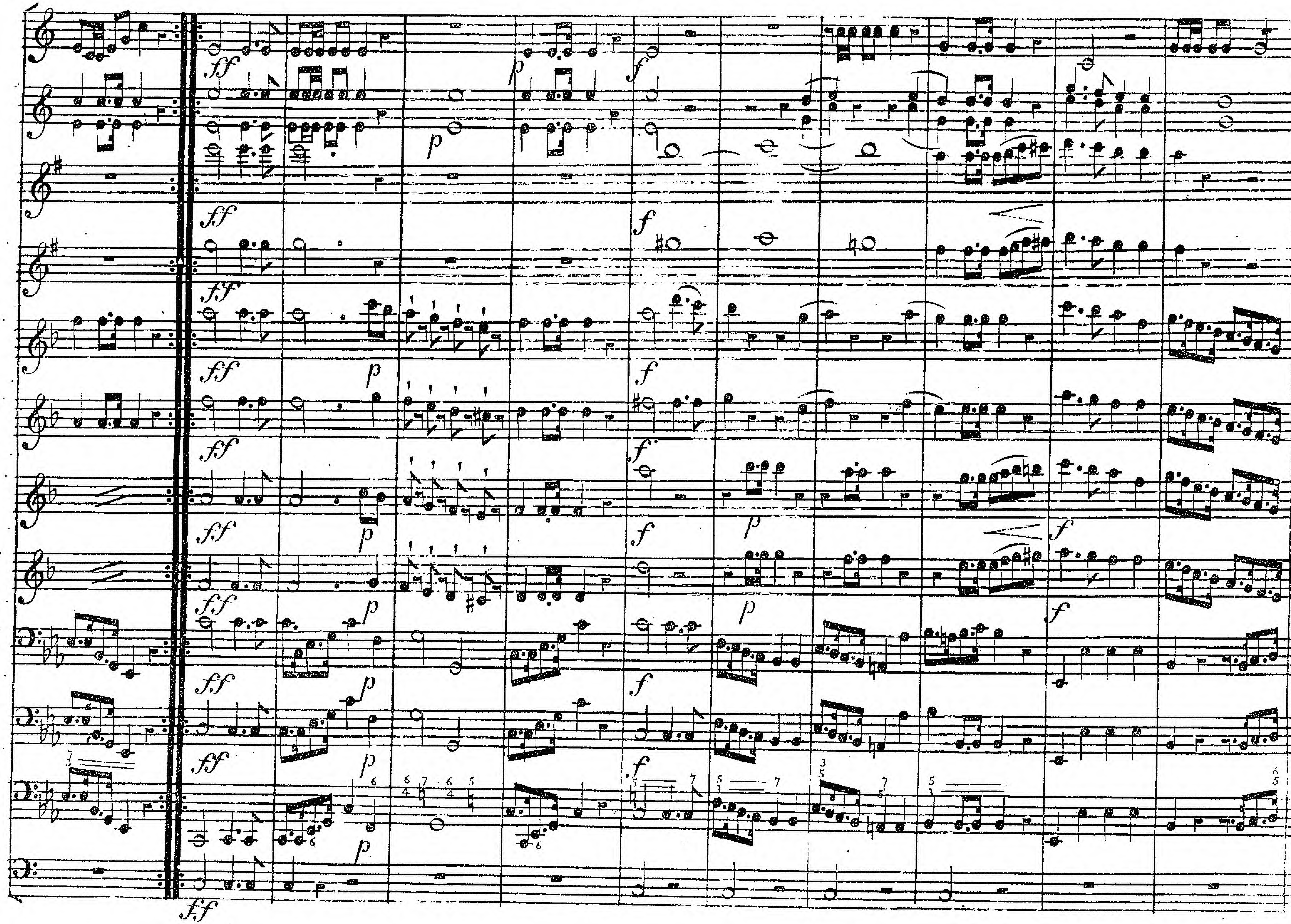
p

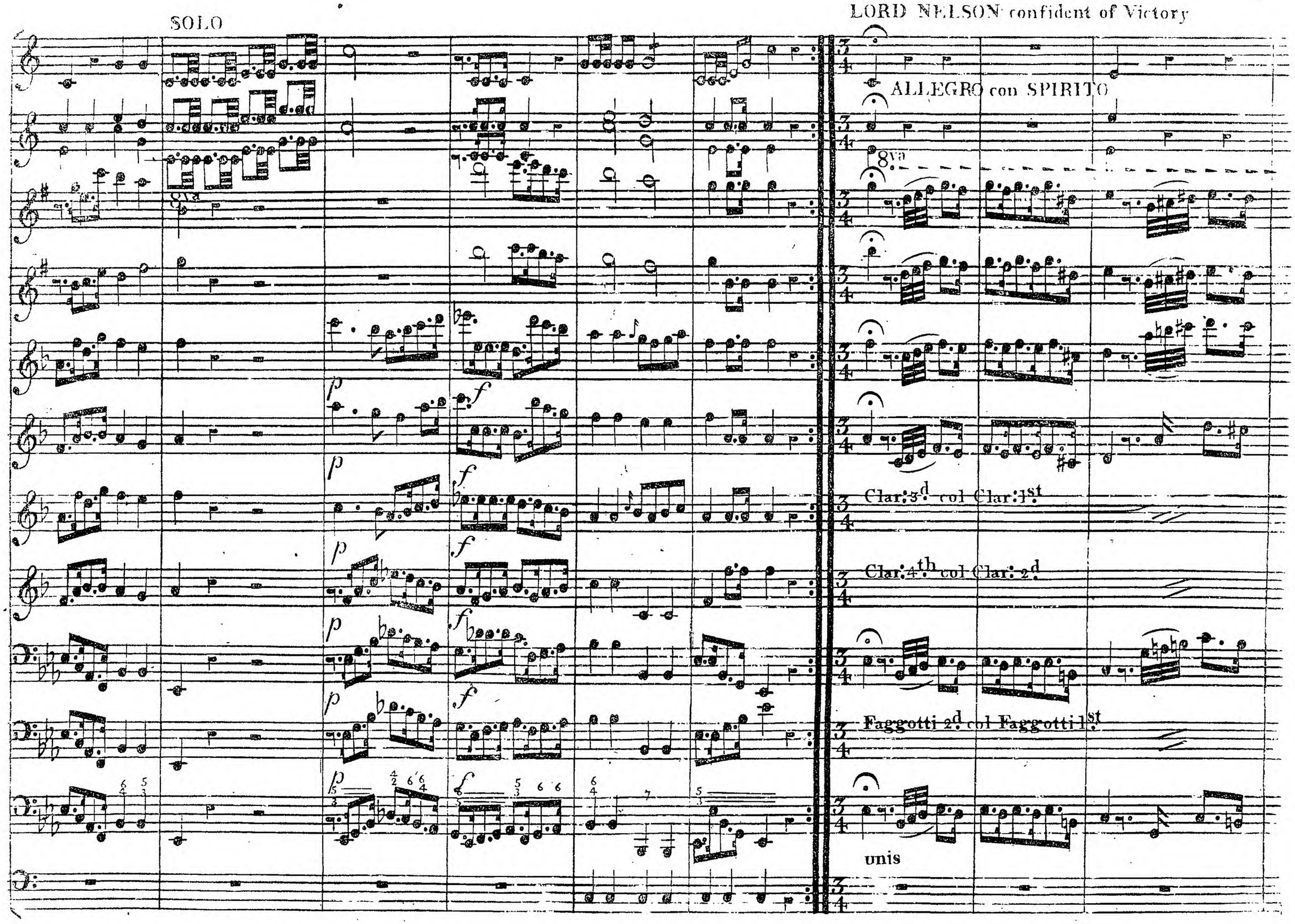
p

p

p

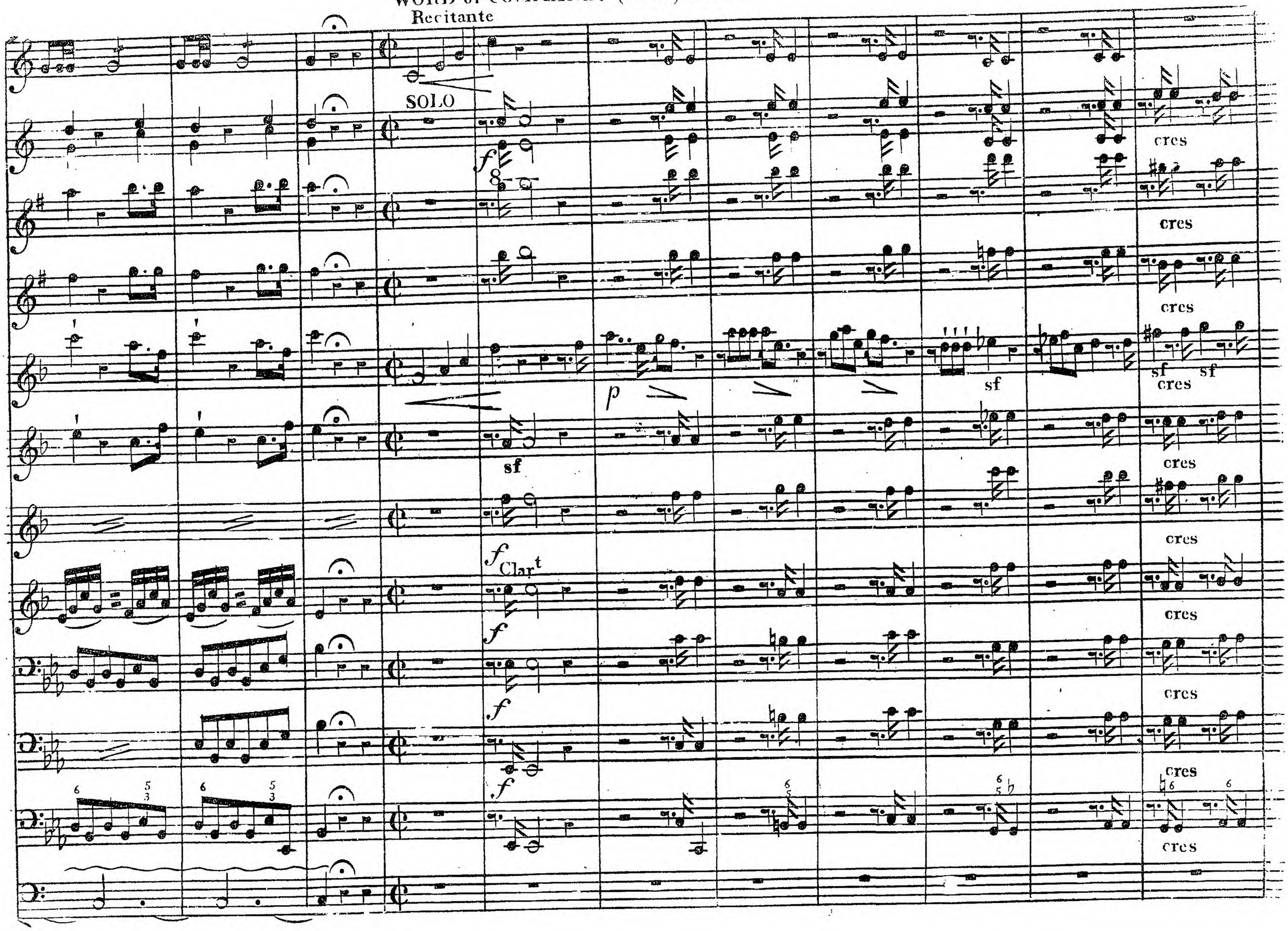
p




SOLO
LORD NELSON confident of Victory
ALLEGRO con SPIRITO
8va
Clar: 3d col Clar: 1st
Clar: 4th col Clar: 2d
Faggotti 2d col Faggotti 1st
unis

Chalmo

WORD of COMMAND. (ad lib) LARGO



The English Fleet moves to the Attack.

MODERATO

pp

ATTACA ALLEGRO

pp

General Attack.

ALLEGRO FURIOSO

Duo Tromba

f.f.f

f.f.f

8va alta

f.f.f

f.f.f

f.f.f chal.

Clar.

f.f.f chal.

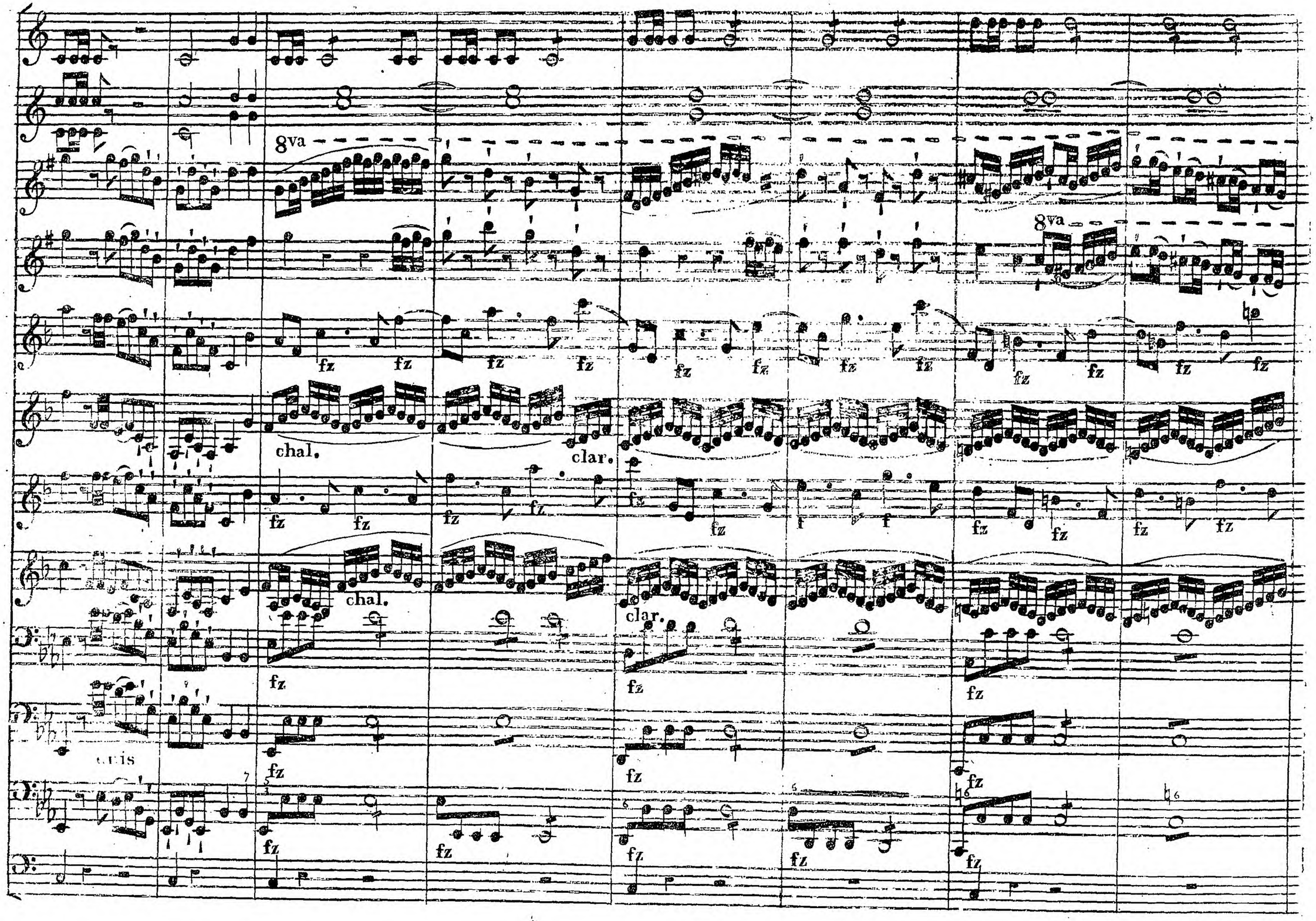
Clar.

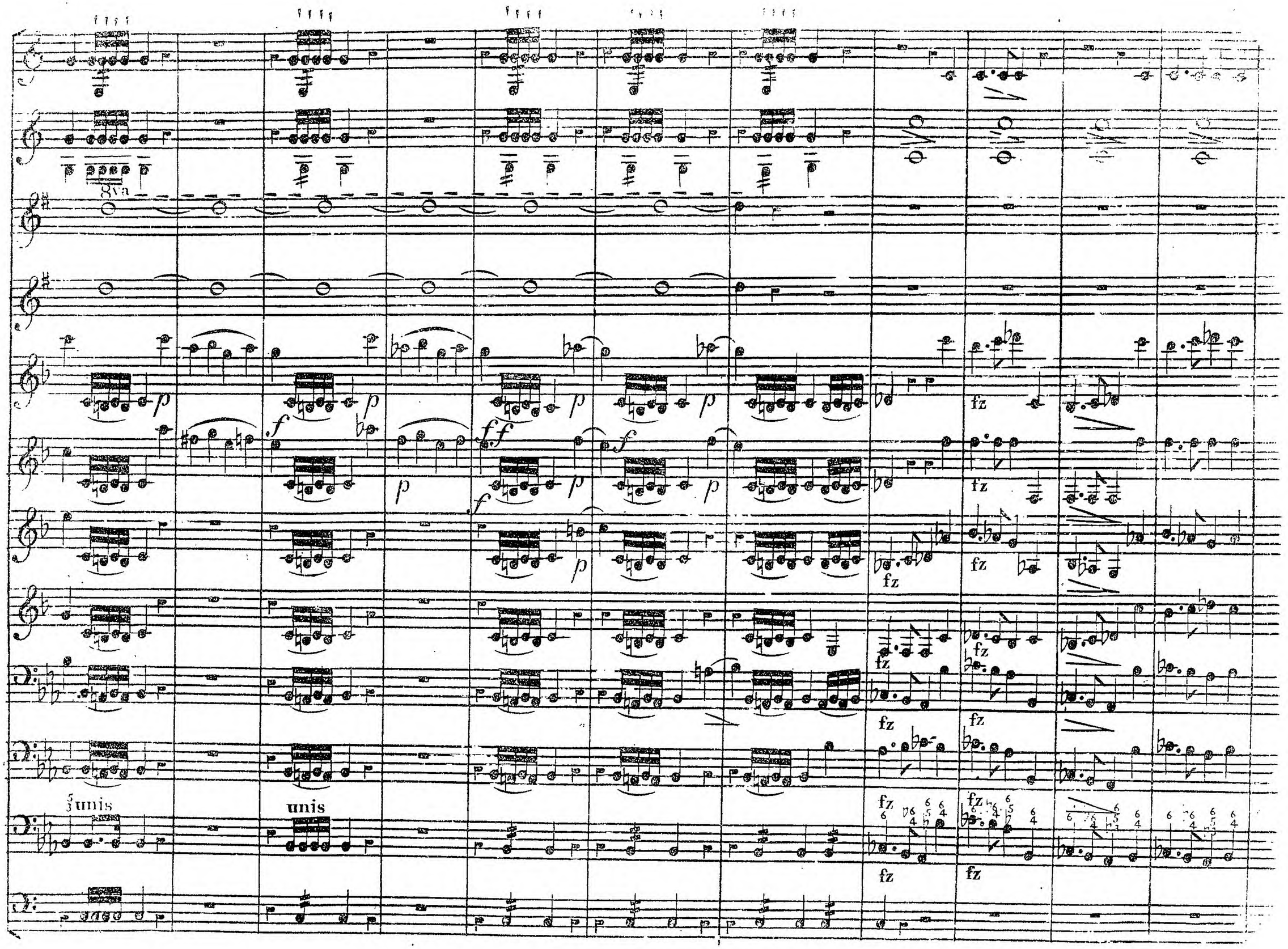
f.f.f

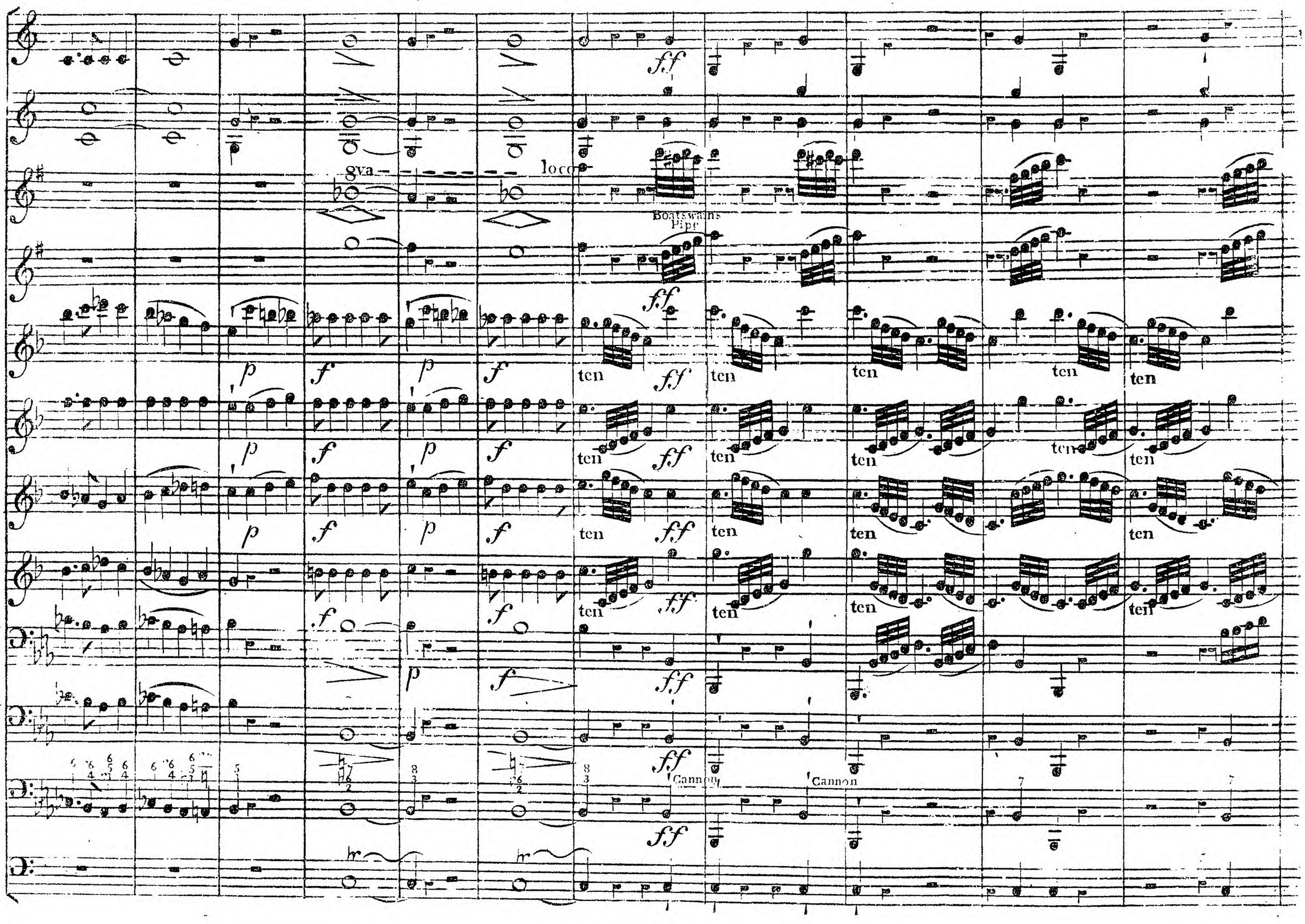
f.f.f

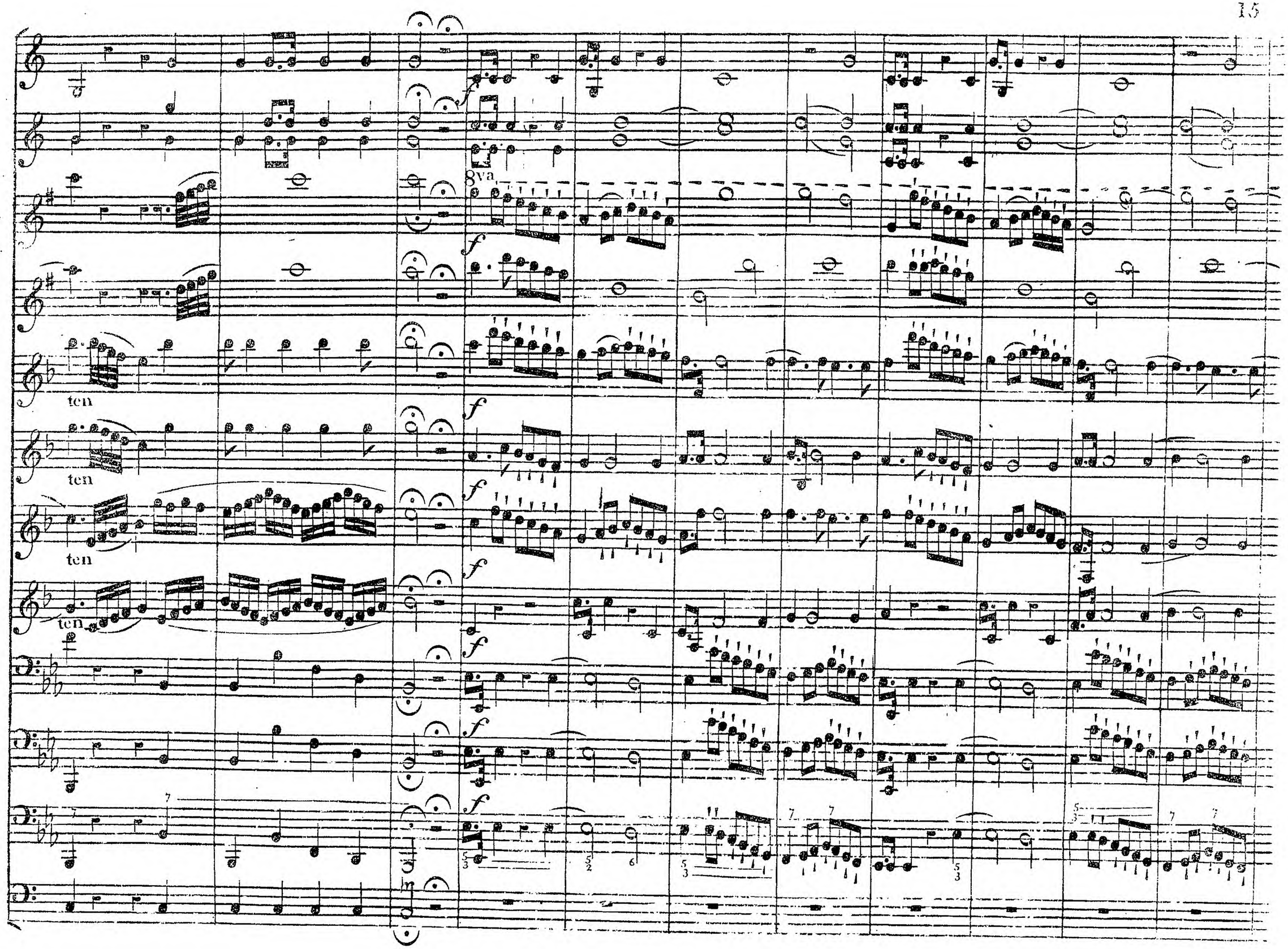
unis

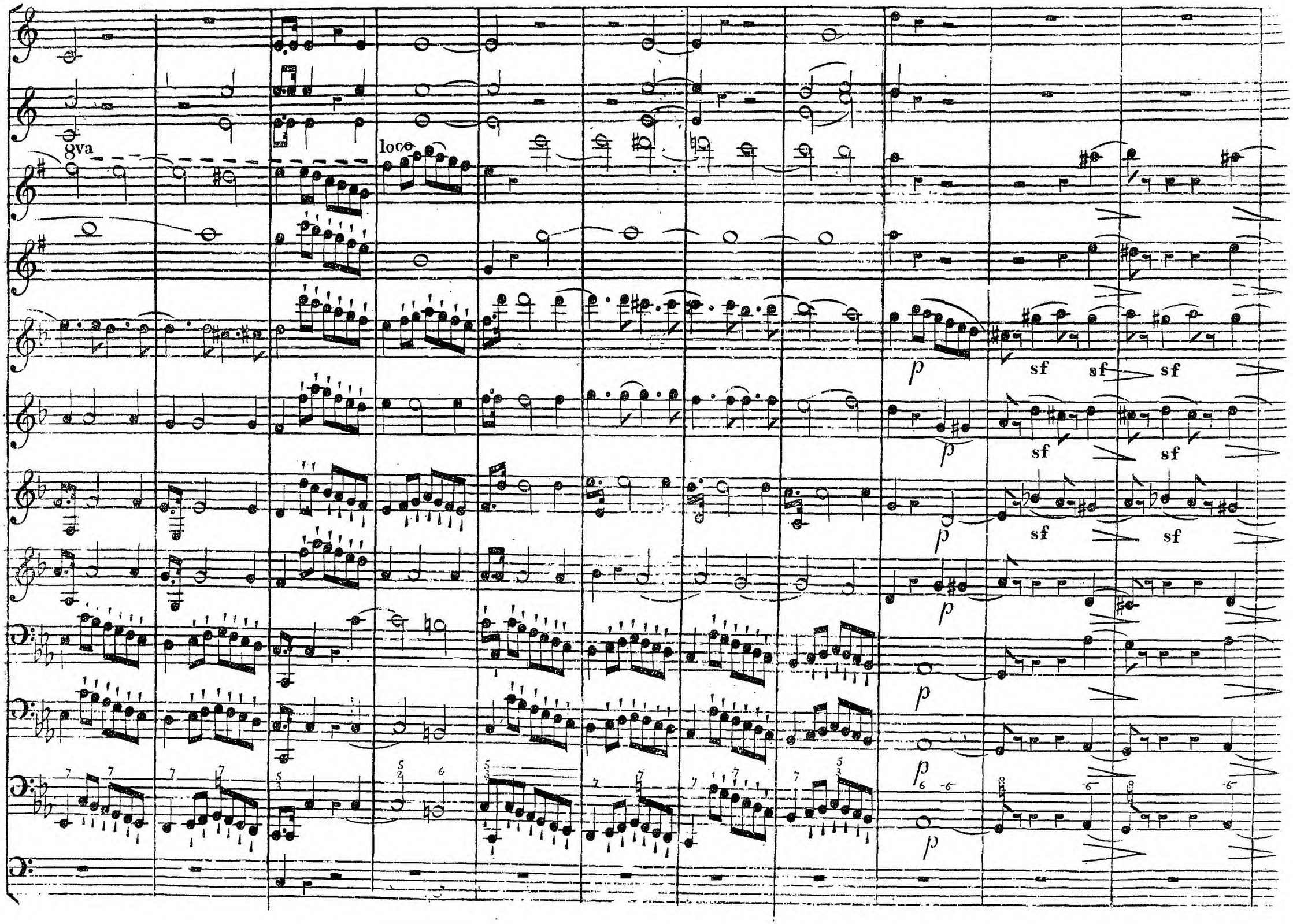
f.f.f


8va
8va
fz
chal.
clar.
cuis

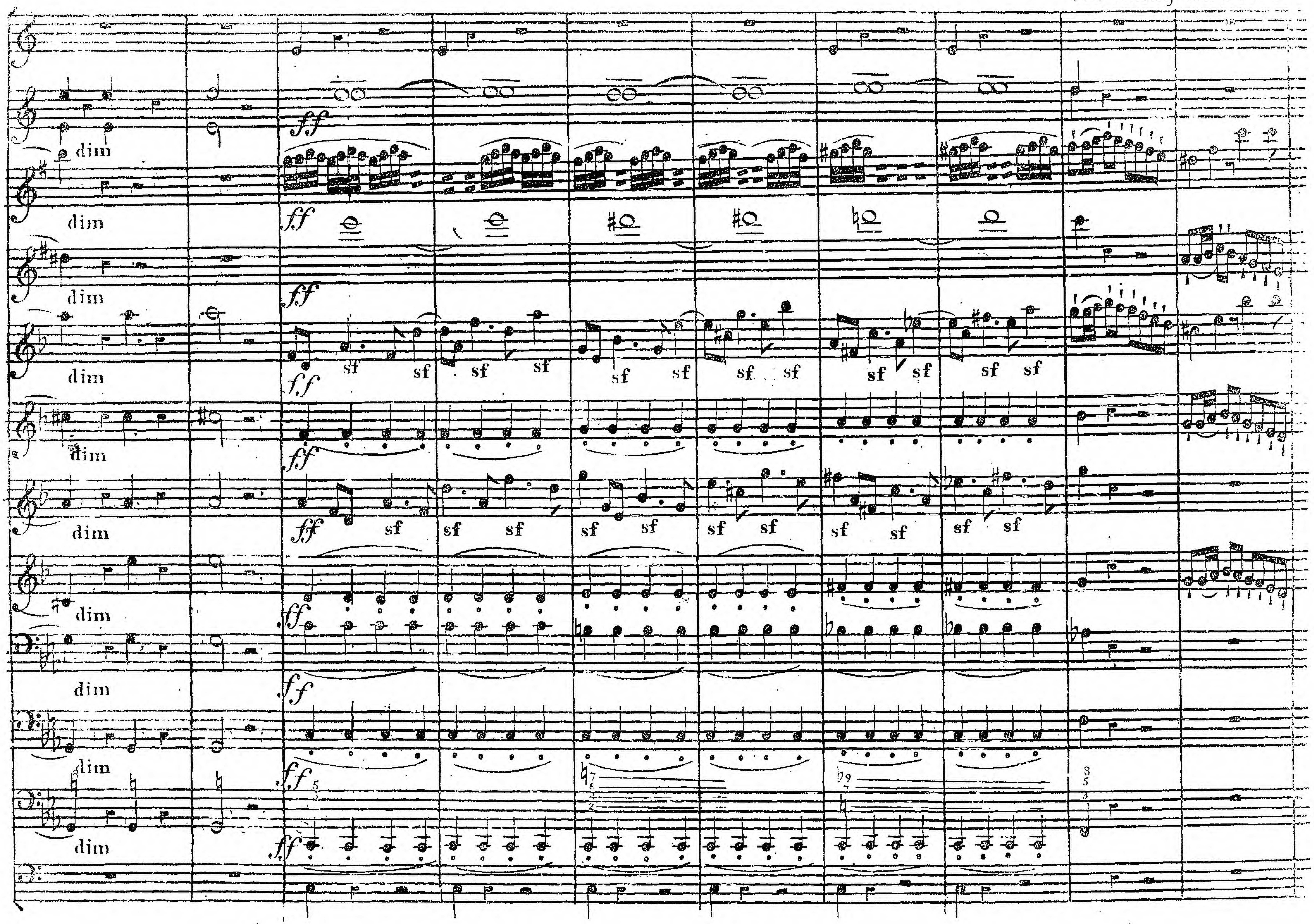

8va
p
f
ff
fz
5/3 unis
unis


gva
loco
Boatswains Pipe
Cannon
Cannon

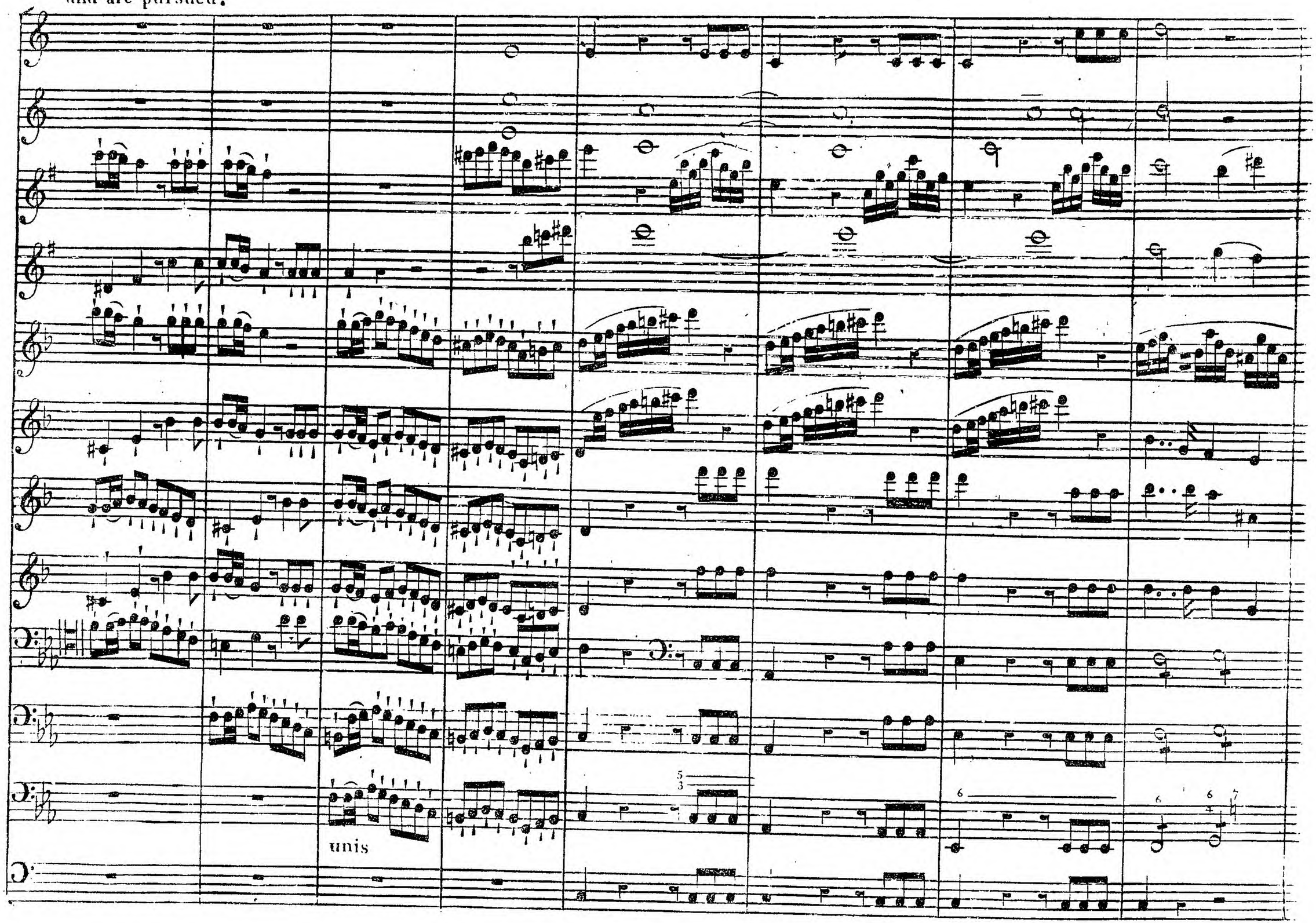

8va
ten
ten
ten
ten


8va
loco
p
sf
sf
sf
p
sf
sf
p
sf
sf
p
p
p
6
6
6

The Enemy atte



and are pursued.



8va

loco

8va

ten

Small Arms

Cannon

ff

8va

ff

ff

p

ff

p

Bullets flying

ff

p

Cannon

The Enemy attempt to board.

8va

Bullets flying

Bullets flying

Bullets flying

Bullets flying

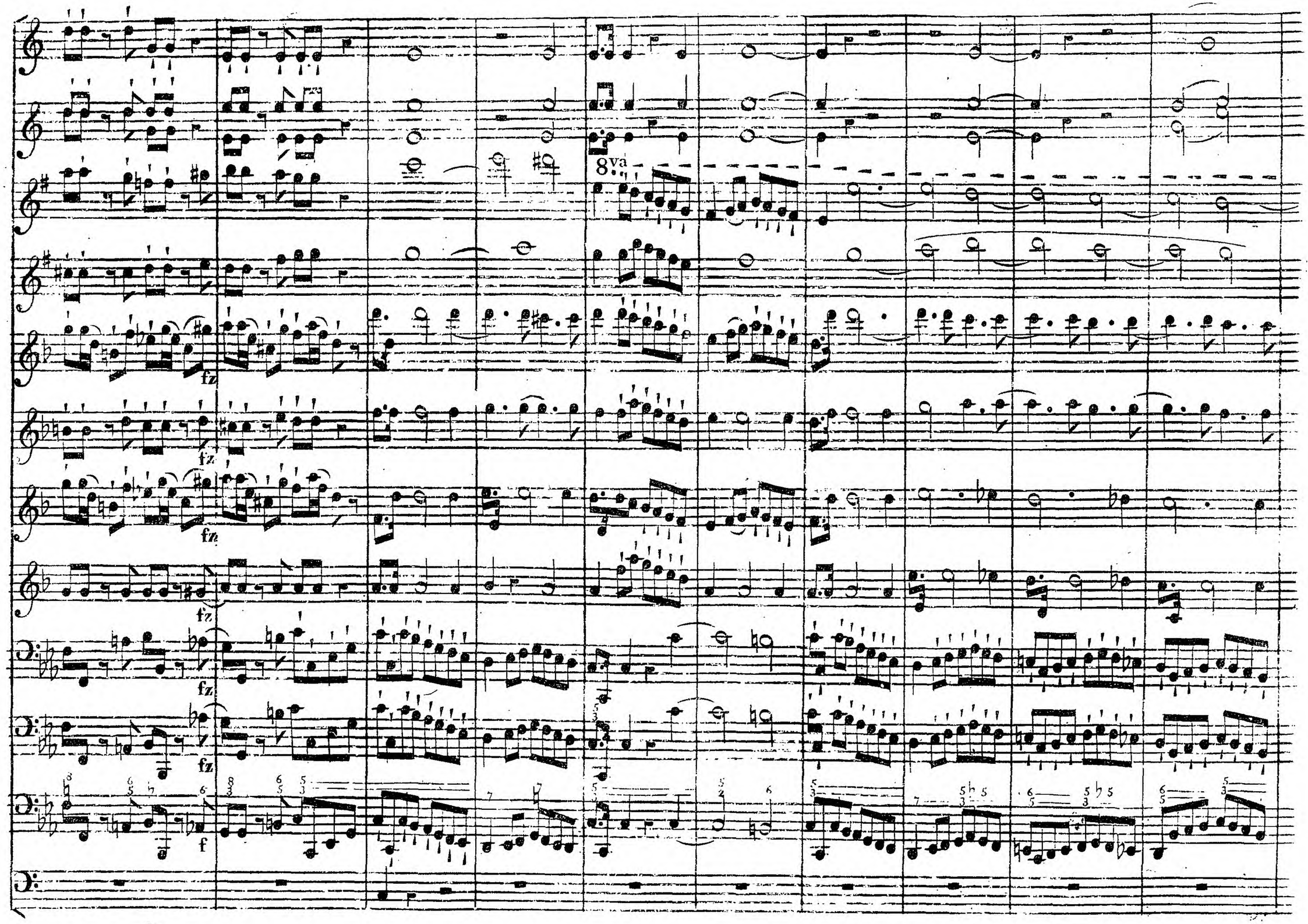
fz

fz

fz

fz

fz


8va
fz
fz
fz
fz
fz
fz
fz
f

The Enemy prepa

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

p

p

p

unis

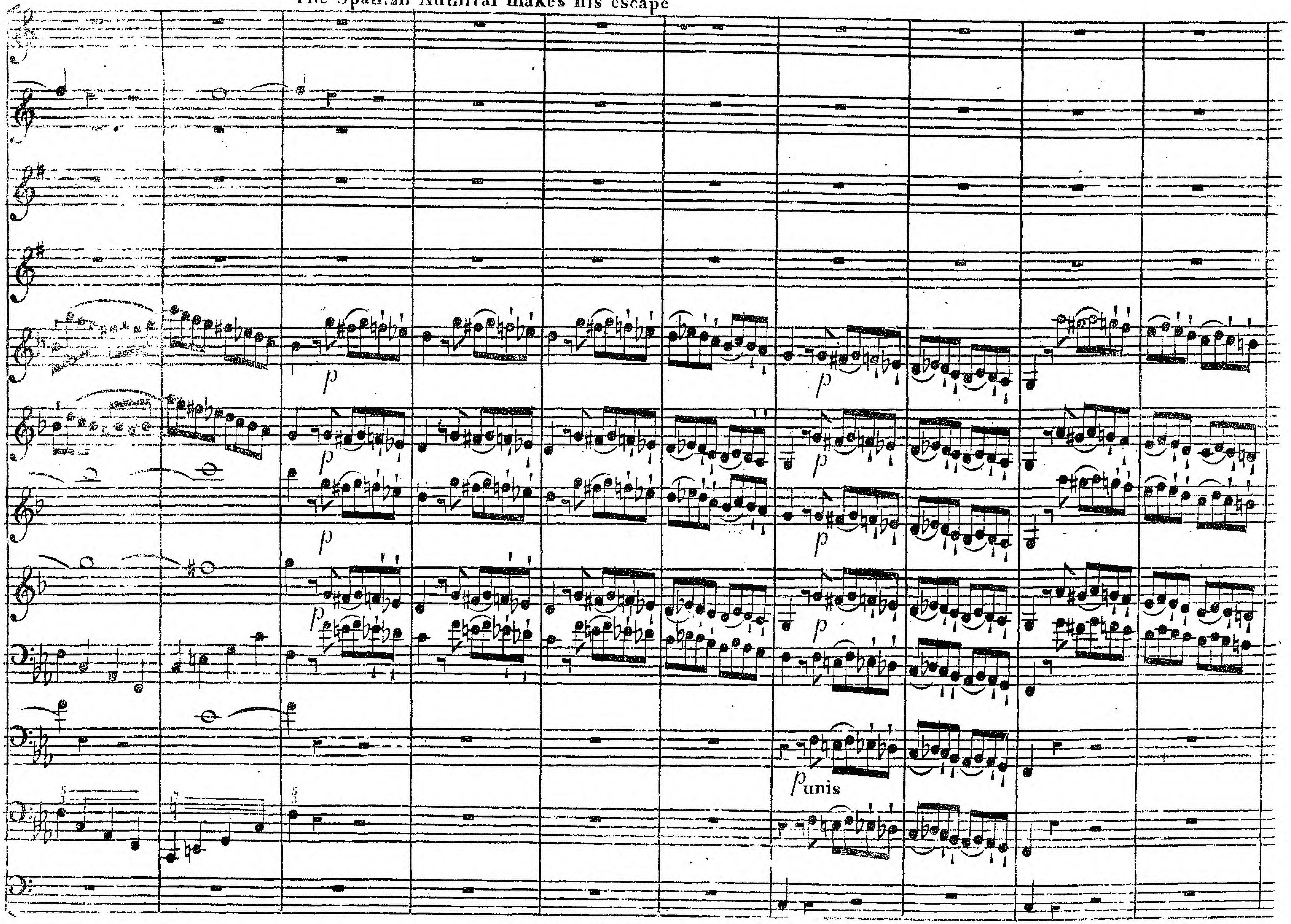
unis

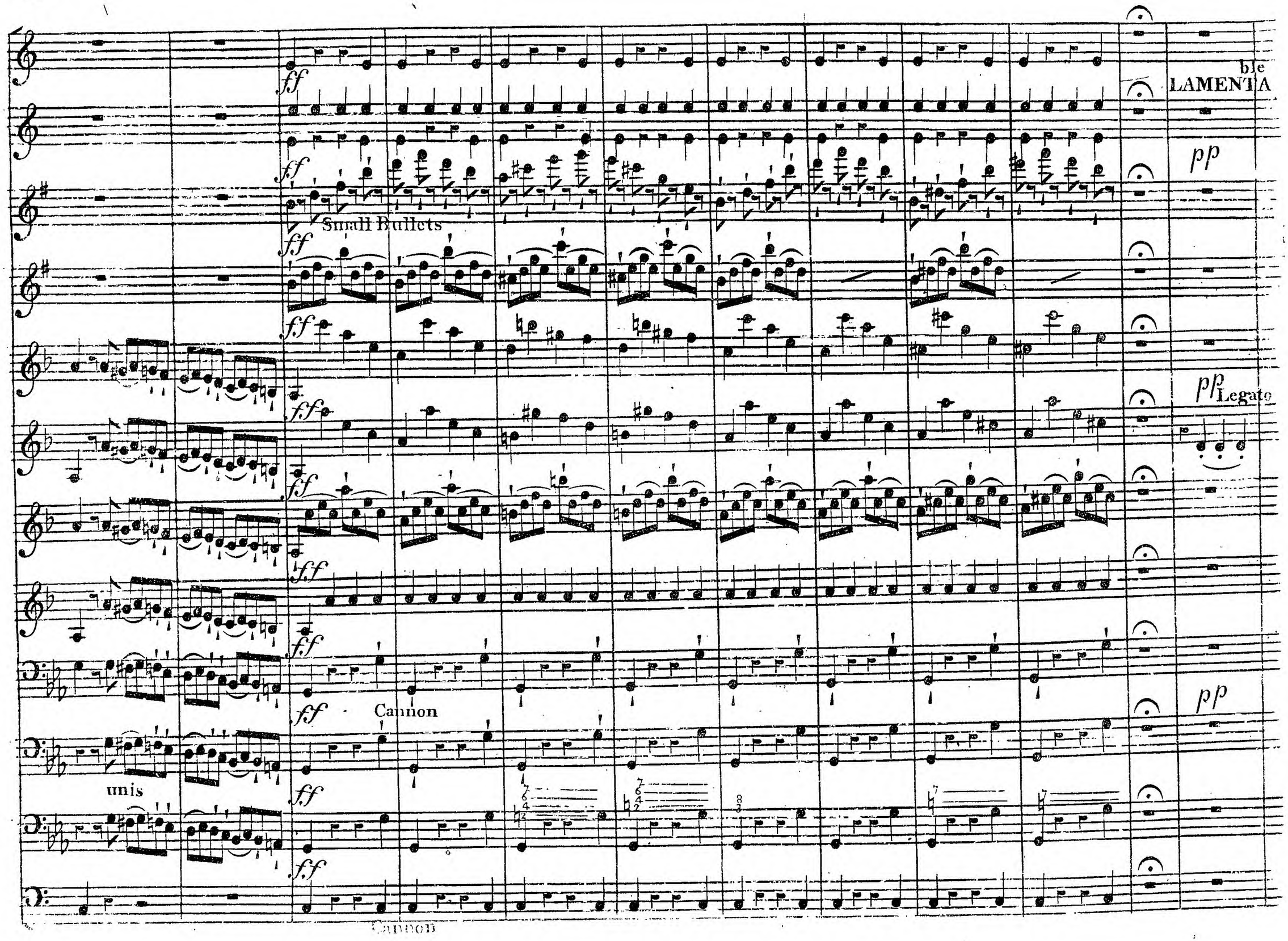
for their escape.

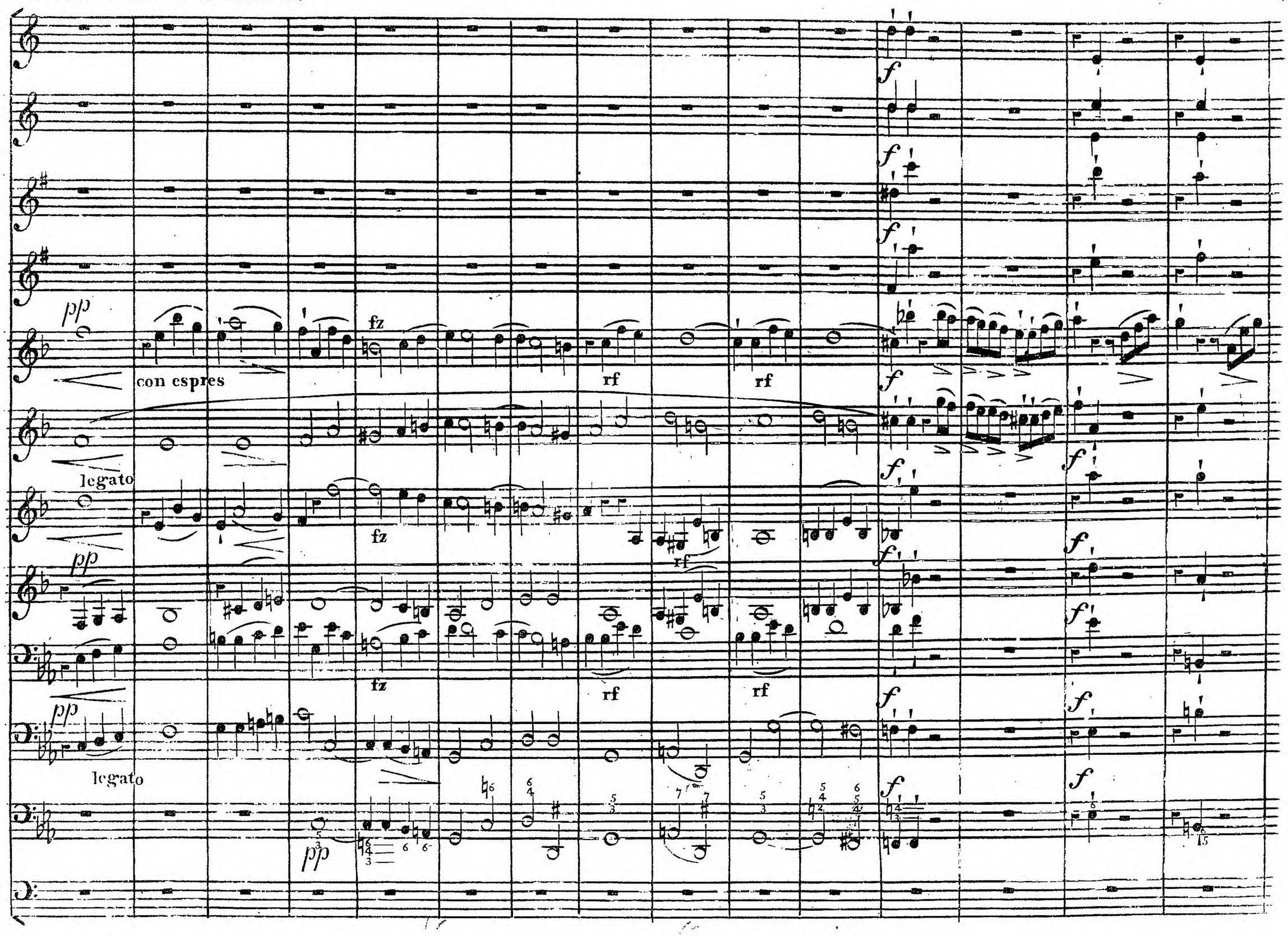
Col Clar. I^mo

Col Clar. 2do

The Spanish Admiral makes his escape




ff
Small Bullets
Cannon
unis
Cannon
ble
LAMENTA
pp
pp Legato
pp


pp
con espres
fz
rf
rf
f
legato
pp
fz
rf
fz
rf
pp
legato
pp

HE is DYING!

Enemy striking their Colours.

Rallentando
dim

f

f

ff

pp

ppp ff

pp

p

ppp ff

pp

p

f.f

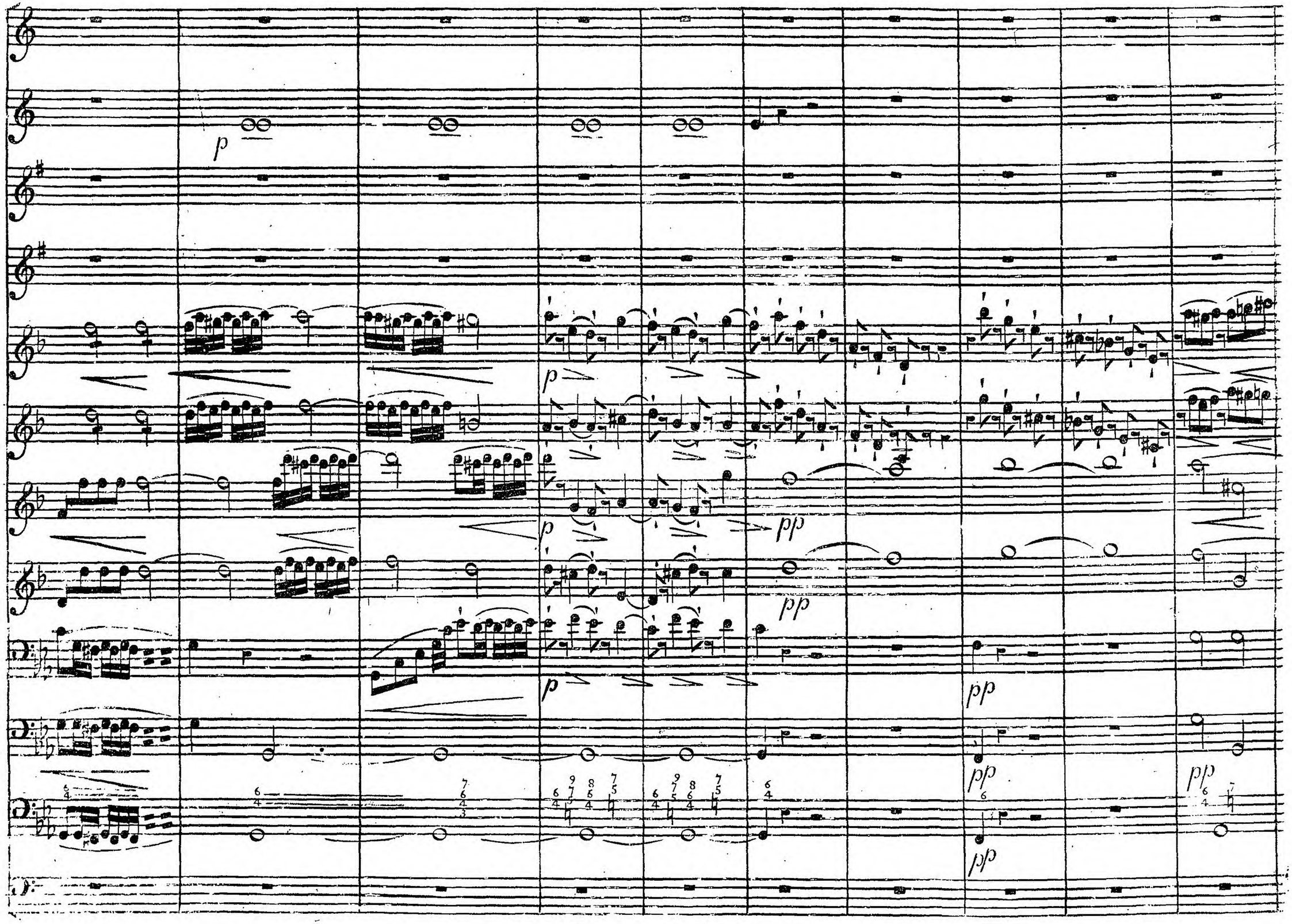
Cries of the Wounded.

ANDANTE

pp

p

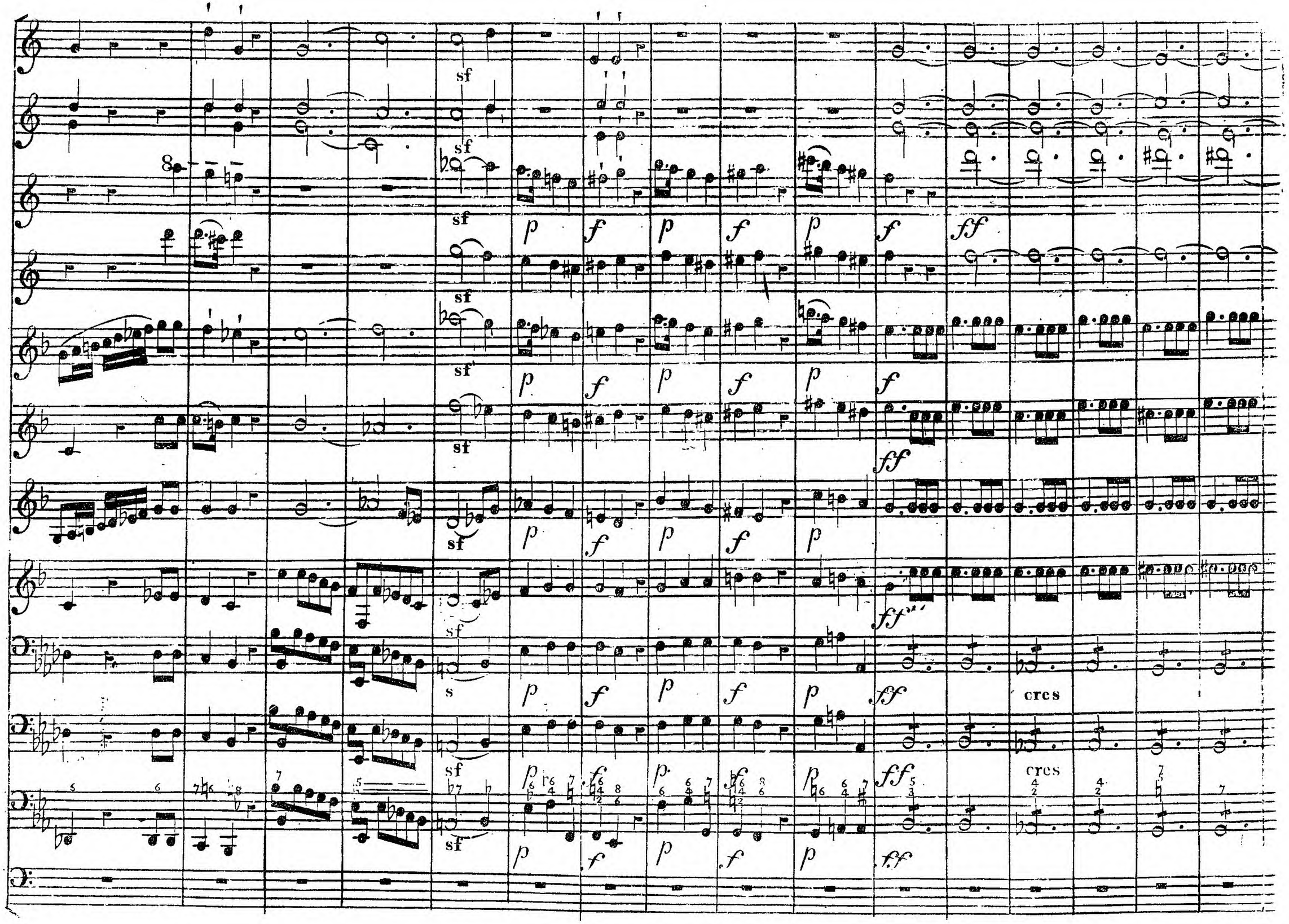
Cannon


p
p
p
p
pp
pp
pp
pp
pp

The French Admirals rage after loseing the Battle.

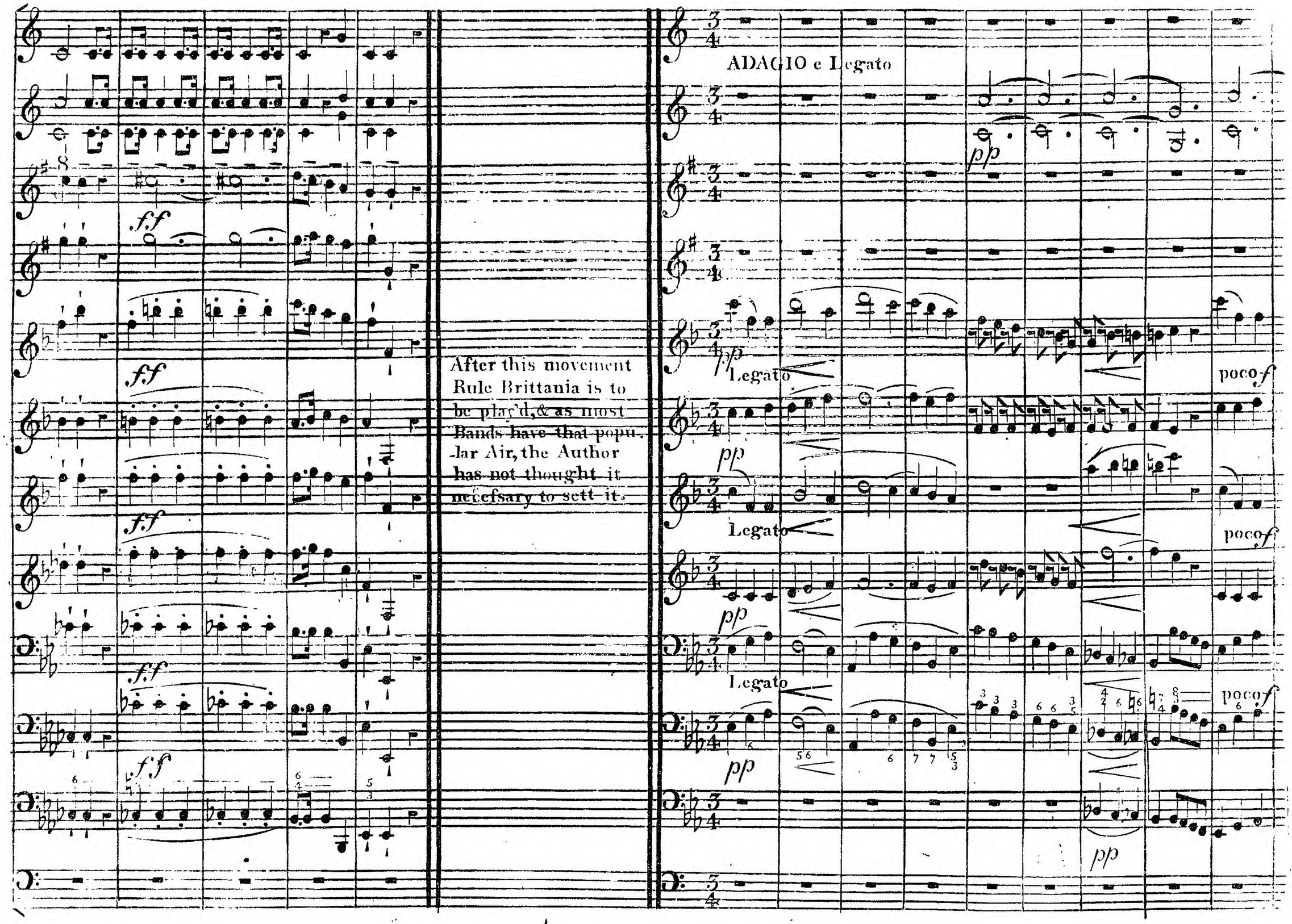
FURIOSO

FURIOSO


sf
p
f
ff
cres

fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz
fz fz fz fz fz fz fz fz

The Fleet lamenting the Death of their Beloved Commander.



p

p

dim

p

dim

p

dim

p

p

Rondo Allegro

Solo

Solo

PICCOLI

poco *f*

ch. FLUTE.

poco *f*

poco *f*

poco *f*

unis

8va

pp

fz

pp

fz

fz

fz

Col. Clar. 1mo

Col. Clar. 2do

pp

fz

fz

unis

In repeating these 8 Bars it is only play'd by 2 Clar.ts 2 Horns & Trumpet.
(at a distance)

ff

8va

ff

ff

ff

ff

unis

poco p

poco p

poco p

poco p

8va

p

p

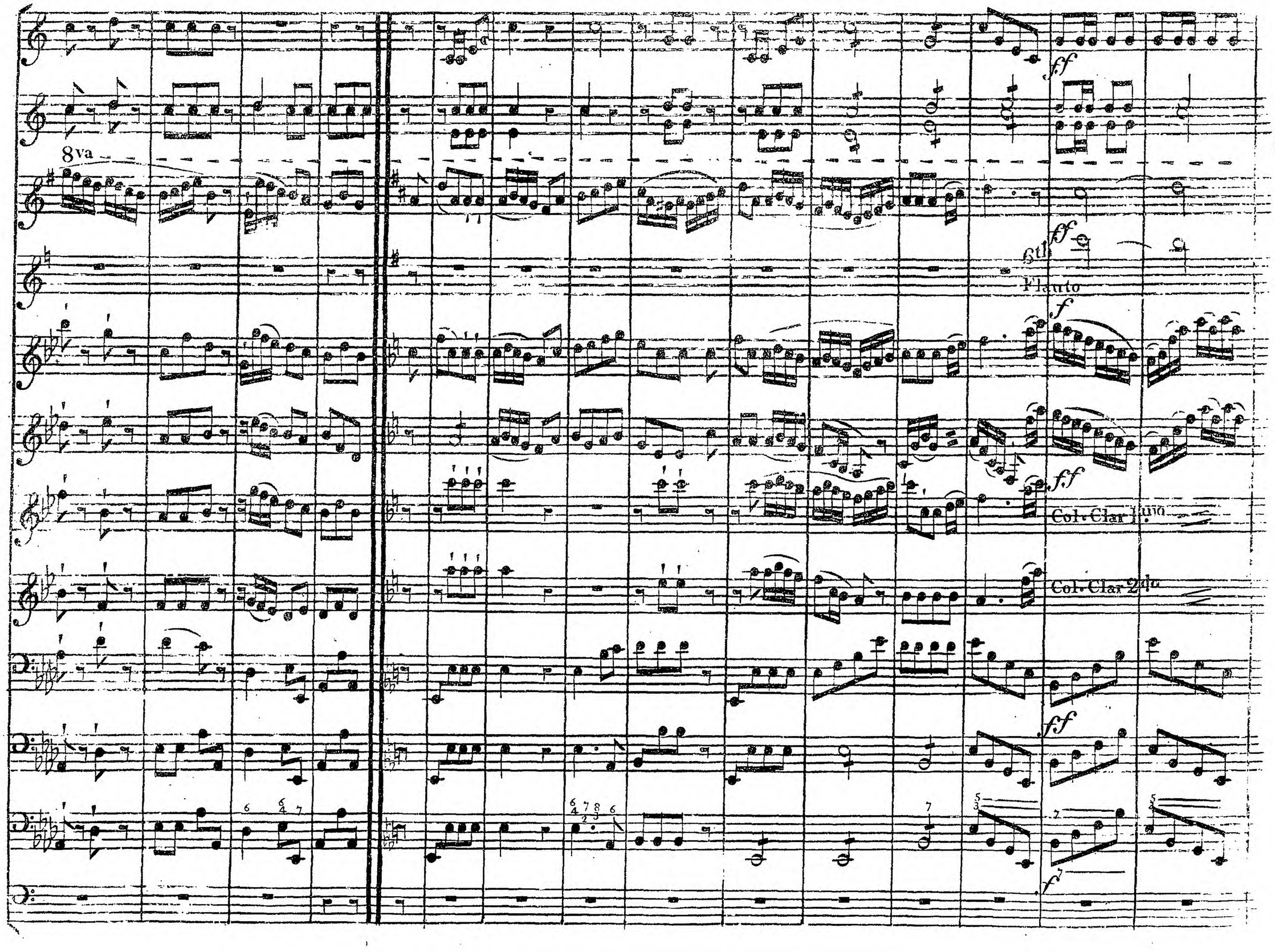
Solo in imitation of the Boatswains Pipe

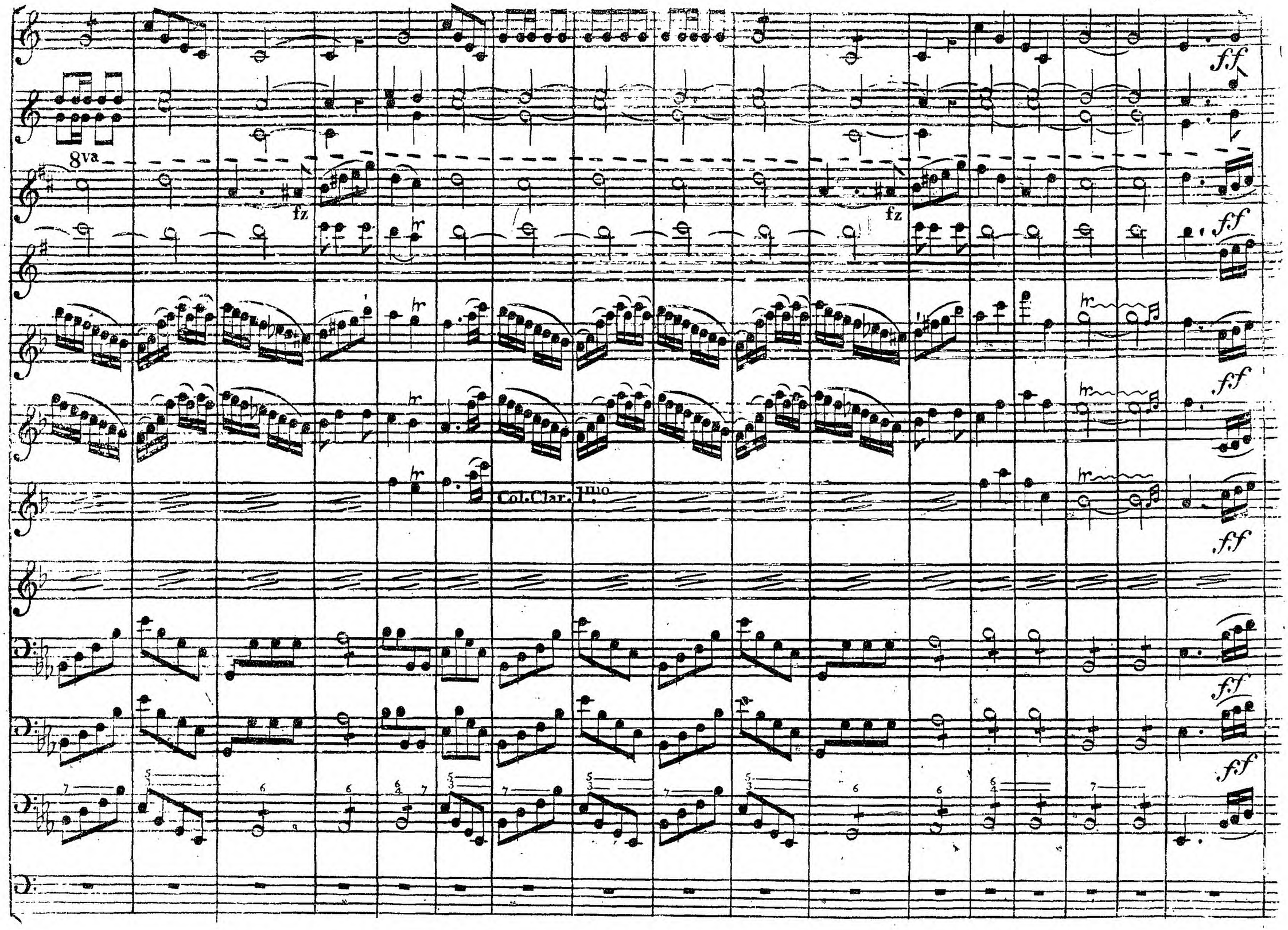
p

p

p

p


8va
ff
6th
Flauto
f
ff
Col. Clar 1mo
Col. Clar 2do
ff
f


8va
fz
fz
ff
ff
ff
ff
ff
ff
Col.Clar. 1mo

8

Col Car 1mo

unis